

3rd COAST MUSIC



HUELYN DUVALL

#133/222 FEBRUARY 2008



3rd COAST MUSIC

PRESENTS AT NotSXSW

JOHN THE REVEALATOR

FREEFORM AMERICAN

ROOTS #102

ROOTS BIRTHS &

DEATHS

REVIEWS



(or not)

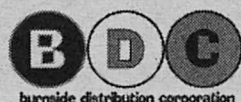
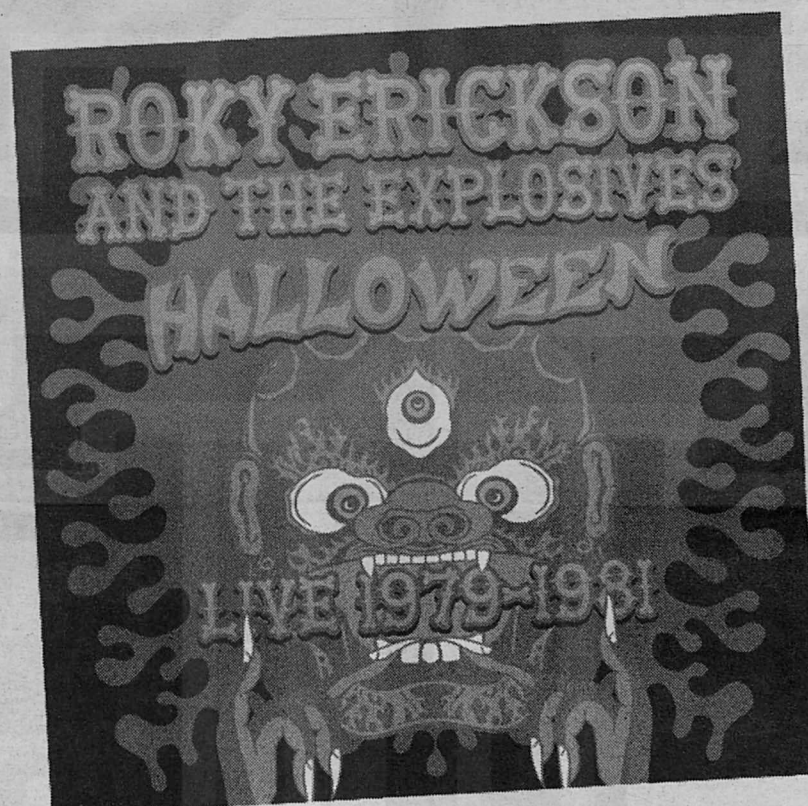
LEVON HELM

If I have to explain, you wouldn't understand

SteadyBoy Records Presents

ROKY ERICKSON AND THE EXPLOSIVES

HALLOWEEN LIVE 1979-1981



COMING
FEBRUARY
19!!!

SteadyBoy
RECORDS

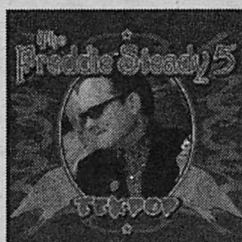
SB-0022

Nobody had ever heard anything like Roky Erickson when he and his 13th Floor Elevators burst out of Austin, Texas onto the psychedelic scene in 1966 with their scary nugget, "You're Gonna Miss Me". A decade later, the power-popping Explosives re-ignited the

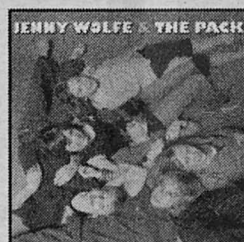
Austin flame, infusing tight Beatlesque rhythms with the passionate fury of their Elevator hero. By 1979, it was downright inevitable that they come together as a tight quartet. Since 2005, the Explosives have again powered Erickson's inspiring return to the stage. *Halloween* captures the live experience of Roky and the Explosives from their powerful first cycle, 1979-1981. Explosives drummer Freddie Steady Krc has handpicked the tracks, most unreleased, including the only performance of The Beatles' "I've Just Seen a Face". Liner notes by Professor Jud Cost. The psychedelic package (cover by San Francisco graphic artist Dennis Loren) includes previously unpublished photos plus a complete history of the band's performances from those three amazing years.

MORE EXCITING STEADYBOY TITLES

COMING APRIL 15



The Freddie Steady 5
Texpop (SB-0021)



Jenny Wolfe & The
Pack (SB-0019)



The Explosives
Ka-Boom! (SB-0018)



Freddie Steady's Wild
Country Lucky 7 (SB-0017)



Pamela Richardson
Sainte-Fortunat (SB-0023)

DURING SXSW - SEE THE FREDDIE STEADY 5 W/ JENNY WOLFE THURSDAY, MARCH 13 OPAL DIVINES PENN FIELD
THE FREDDIE STEADY 5 AND JENNY WOLFE & THE PACK SATURDAY, MARCH 15 ANTONES RECORD STORE

FREEFORM AMERICAN ROOTS #102

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJs

DURING JANUARY 2008

#1 RAY BONNEVILLE: GOIN' BY FEEL

- (Red House) *BK/*CF/*DB/*DT/*GF/*MP/*OO/*RF/*WR/*XE
 2 Drive-By Truckers: Brighter Than Creation's Dark
 (New West) *DF/*DN/*GM/*HA/*JB/*ST/*TW
 3 Ronny Elliott: Jalopypaint (Blue Heart) *B&C/*BL/*BR
 4 Dave Insley: West Texas Wine (DIR) *JH/*NA
 5 Eric Taylor: Hollywood Pocketknife (Blue Ruby) *AN/*HT/*RJ
 6 Jesse Dayton & Brennen Leigh: Holdin' Our Own
 (Stag) *JP/*RV/*SH
 7 Levon Helm: Dirt Farmer (Vanguard) *GV/*N&T/*TJ/*TM
 8 Dwight Yoakam: Dwight Sings Buck (New West) *DC/*RT
 9 The Best Of The Johnny Cash TV Show 1969-1971
 (Columbia Legacy) *HH/*RH/*RW
 10= Border Blasters: Blast From The Past (Boquillas) *CP
 Preacher Jack: Pictures From Life's Other Side (Cow Island) *TF
 22 Owen Temple: Two Thousand Miles (El Paisano) *PP/*TG
 12 Demolition String Band: Different Kinds Of Love (Breaking) *JF
 13= Steve Earle: Washington Square Serenade (New West)
 Gram Parsons: Archive Vol 1 (Amoeba/Fontana) *MM
 VA: Always Lift Him Up; A Tribute To Blind Alfred Reed
 (Proper) *DJ/*OB
 Rhonda Vincent: Good Thing Going (Rounder) *MA/*RMT
 14 Shelby Lynne: Just a Little Lovin' (Lost Highway) *KC
 15 Starline Rhythm Boys: Red's Place (Cow Island)
 16= Marah: Angels Of Destruction (Yep Roc) *TPR/*SG
 Yarn (self) *DS
 17= Dixie Bee Liners: Ripe (Pinecastle) *DA/*WT
 Luke Doucet & The White Falcon: Blood's Too Rich
 (Six Shooter) *JR/*SR
 Tift Merritt: Another Country (Fantasy) *DY
 Willie Nelson: Moment Of Forever (Lost Highway) *RL/*TR
 The Sadies: New Seasons (Yep Roc) *JM/*JS
 18 Jon Itkin: Big Bold Guitar In The Sky (SadieJane) *GS
 19 John Fogerty: Revival (Fantasy)
 20 Reverend Organdrum: Hi-Fi Stereo (Yep Roc) *SC
 21= Arthur Alexander: Lonely Just Like Me; The Final Chapter
 (Hacktone) *3RC
 Malcolm Holcombe: Gamblin' House (Echo Mountain)
 22 Merle Haggard: The Bluegrass Sessions (MCM) *AB
 23 Robert Plant & Alison Krauss: Raising Sand (Rounder)
 24= Kimmie Rhodes: Walls Fall Down (Sunbird)
 The Rizdales: Radio Country (Willyboy) *FS
 The Whipsaws: 60 Watt Avenue (Shut Eye) *BB
 25 Roomful of Blues: Raisin' A Ruckus (Alligator)
 26 Allison Moorer: Mockingbird (New Line) *TH
 27= Ryan Bingham: Mescalito (Lost Highway)
 The Steeldrivers (Rounder)
 Justin Trevino: Take One As Needed For Pain (Heart Of Texas)



**Compact Discs
Records • Video**

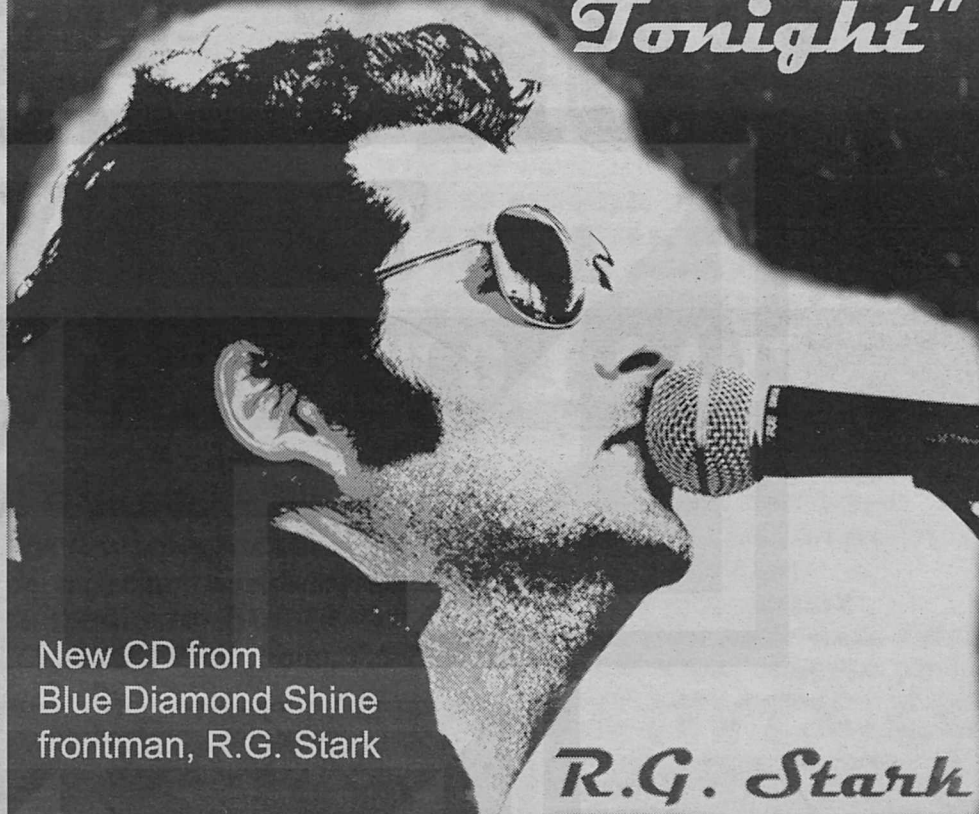
10-11 Mon-Sat 12-11 Sun
600-A North Lamar Austin, TX 78703
www.waterloorecords.com
(512)474.2500

WHERE MUSIC STILL MATTERS

*XX = DJ's ALBUM OF THE MONTH

Freeform American Roots is compiled from reports provided by 140 freeform DJs.
 More information can be found at <http://tcmnradio.com/far/>

"Not Crazy Tonight"



New CD from
Blue Diamond Shine
frontman, R.G. Stark

R.G. Stark

"...elegant poetry

...moody vocals and reflective lyrics"

The Austin Chronicle

cdbaby.com/rgstark

rgstark.com

THE BORDER BLASTERS BLAST FROM THE PAST

JIMMY RAY HARRELL ★ TODD JAGGER

◆ FEATURING SPECIAL GUESTS ◆

KIMMIE RHODES ★ PONTY BONE ★ ALVIN CROW
 FREDDIE KRC ★ DANNY LEVIN ★ & MORE...

Produced by: T.J. "TINY" McFARLAND

Engineered by: JOE GRACEY

Mixed by: DAVID SINKO

CD ON BOQUILLAS RECORDS

WWW.BORDERBLASTERS.COM



8106 BRODIE LN
Austin
512/282-2586
Southern Louisiana
Cajun Style Cafe

PoBoys, Gumbo,
Etouffe & More!

Let The Good Times Roll!

FEBRUARY LIVE MUSIC SCHEDULE

Every Monday Charles Thibodeaux, 6.30	8th, 3 Balls Of Fire, 10pm
Every Tuesday (x 26th) Brennen Leigh, 6pm	13th, Warren Hood, 7pm
Kevin Gallagher, 8pm	14th, DeMarco, 7pm
1st Larry Lange's Lonely Knights, 10pm	15th, Redd Volkaert, 10pm
2nd, Sunset Valley Boys, 3pm	16th, Bayou Roots (LA), 3pm
5th, Charles Thibodeaux	20th, Seth Walker, 7pm
w/Cindy Cashdollar, 6pm	21st, George Ensle 7pm
Ponty Bone & The Squeezetones,	22nd, Alan Haynes, 10pm
9.30pm	26th, Kevin Gallagher, 7pm
6th, Cowboy Johnson, 6pm	27th, Charlie Irwin & Friends, 7pm
7th, Liz Morphis, 7pm	28th, Craig Tountgate, 7pm
	29th, Greezy Wheels, 10pm

Edge City

'MUSIC FOR THOSE OF US WHO NEVER JOINED UP'

FEB 8 HOUSE CONCERT IN S AUSTIN
W/MARY CUTRUFELLO (EMAIL US)
FEB 14 STOOGES, JACKSON MO
FEB 16 JOE SIPPERS, EFFINGHAM IL
FEB 17 REDBUD HILL HOUSE CONCERTS, MURPHYSBORO IL
FEB 19 COMMODORE SPORTS BAR & GRILL
NASHVILLE TN

FEB 20 RICHARD'S CAFE NASHVILLE TN 5:15
& FOO BAR NASHVILLE TN 11 PM

FEB 21-24 FOLK ALLIANCE MEMPHIS TN
HOSTING 3RD COAST MUSIC ROOM
W/PETER CASE, MICHAEL FRACASSO,
SHELLEY KING, JEFF TALMADGE, BILL KIRCHEN, COLIN
GILMORE, MANY MORE

FEB 21 AUSTIN JAVA, AUSTIN
THIRD COAST MUSIC SONGWRITER SHOWCASE WITH GUEST
HOST DANNY BRITT, CHRIS WALL, MARVIN DYKHUIS
WWW.EDGECITYTX.COM



Figment Studios

WWW.FIGMENTSTUDIOS.COM

RECORDING YOUR IMAGINATION

FIGMENT@GRANDECOM.NET

512-419-0193



Fri 1st & Sat 2nd JIMMY LaFAVE Mon 4th DOUGIE MacLEAN
Thu 7th & Fri 8th OVER THE RHINE + Abra Moore
Sat 9th TROUT FISHING IN AMERICA Sun 10th MINDY SMITH
Tu 12th MICHAEL FRACASSO Wed 13th HONEYBOY EDWARDS
Thu 14th CHRISTINE ALBERT Fri 15th TOM RUSSELL
Sat 16th TERRI HENDRIX Tue 19th TOM FINN
www.utexas.edu/student/txunion/ae/cactus

Out of the Past

Collectibles

Largest selection
of Austin music posters
and movie memorabilia
Jewelry - furniture - toys & more
BUY-SELL-TRADE
Mon-Sat 10-6.30 • Sun 12-6

5341 BURNET RD
Austin, TX 78756
(512) 371-3550

outofthepast@earthlink.net



New CD coming SOON!!!

Jim
Stringer
&
The
AM Band

www.AustinMusicBand.com

February 2008

Tue Feb 12 - Patsy's Cowgirl Cafe 8-10
Tue Feb 19 - Patsy's Cowgirl Cafe 8-10
FREE STUFF from Jim's big box of goodies!!!
Sat Feb 23 -- Ginny's Little Longhorn (9-1)

Jim's Country Jam
Returns!!!

Sunday, February 17th
Waterloo Icehouse
38th & Medical Parkway
7-10PM

photos by Dana Lynne Stringer



A PLACE FOR GOOD TEXAS MUSIC
the music room
a u s t i n t e x a s

info@musicroom.org
www.musicroom.org

JOHN THE REVEALATOR

Harking back a bit, in the December issue I ran the cover of The Louvin Brothers' **Satan Is Real** to illustrate my belief that it, rather than, as championed by an *All Music Guide* writer, the cover of Porter Wagoner's **The Cold Hard Facts Of Life**, is "the hillbilly graphics howler of all time." In response, **3CM** readers JC & Leif Oines, of Blanco, TX, sent me a PDF of 'Worst Album Covers..... Ever,' 22 of them, including, of course, **Satan Is Real**. If you do an Internet search for 'Worst Album Covers,' you'll strike solid gold—compiling ghastly graphics is quite a little industry out there. The different sites vary quite a bit, some, like JC & Leif's source, are heavy on gospel (some stupefyingly geeky covers) and country, others draw on reliably camp, not to say homoerotic, Heavy Metal, disco or international releases (**Moscow Nights**; **Popular Russian Hits** is a particular favorite of mine), but **Satan Is Real** makes the cut on a regular basis. However, another reader, Georgia Pruitt of Houston, reminded me that **Ira Louvin** himself designed and built the set for the **Satan Is Real** photoshoot. Fortunately, he was rather better at singing and writing gospel music than he was at gospel artwork (or living the Christian life, come to that).

♦ In last month's issue, **Hank Williams'** death was given as January 1st, 1953, the date listed in every source that concerns itself with such matters, because, while the exact moment of his passing has always been unknown, that's when he was pronounced dead. However, **Mike Trynosky**, *Not Exactly Nashville*, WCNI, New London, CT, came across eyewitness evidence compelling enough to cause him to switch his annual Hank tribute from New Year's Day to New Year's Eve. **Blair Mays**, then a kid who helped out around the King Tut Drive-In, Bluefield, WV, testifies that Hank was dead at 5pm on December 31st, 1952, but his body was driven around for 12 hours before being reported 50 miles away. There are various versions of his article on those 48 hours floating around the Internet, but Mays sent me the most complete, including answers to questions he's received since his original posting, which I'd be happy to forward to anyone interested. Meantime, Mays' account puts me in a spot. On the one hand, I want my Births & Deaths calendar to be accurate, on the other, as a magazine editor I'm bound by the iron rule—"when the facts conflict with the legend, print the legend."

♦ Some time ago, I reported that **3CM** reader Patrick Hurley had jumped through all the bureaucratic hoops to nominate **Townes Van Zandt** for the **Austin Music Memorial**. However, it didn't do him, or Champ Hood's brother, much good, "Unfortunately, your nominee was not selected as one of the first ten inductees." Rubbing salt into the rejection, the Cultural Arts Program Manager adds, "I strongly encourage you to resubmit an application for future consideration." I take "resubmit" to mean that they won't keep nominations on file, so nominators have to start all over again from scratch. Hope Patrick and Robin kept copies of everything. So who did make the cut? Well, here they are, and if you don't believe me, you can check it out for yourself at www.ci.austin.tx.us/music/memorial.htm: Carl William Besserer; Virgie Carrington DeWitty; Kenny Dorham; Lavada Durst; Nash Hernandez Sr; Roy Montelongo; Tary Owens; Americo Parades; Doug Sahm; Roosevelt Williams ('The Gray Ghost').

♦ I can't help feeling this is a list put together by a PC (four African-Americans, three Hispanics and three Anglos) music historian who threw Doug in for light relief, or, as Patrick put it, "It's as if somebody is saying 'well, all you knowledgeable Texas music fans out there, here's a list that you never would have guessed—and that's because we really know our Texas music history and you cretins out there don't.'" Dunno about you, but I've never heard of some of them, which, of course, doesn't mean they don't deserve to be memorialized, but even without researching them, of those I do know, one presents a glaring problem. **Kenny Dorham** is being recognized as "one of Austin's greatest Jazz musicians during the 1940s and 1950s," which is absolute cock. After graduating from an Austin high school, Dorham, born in Fairfield, TX, got his first seat in a Houston band, then moved to New York where he played trumpet and recorded with Dizzy Gillespie, Charlie Parker, Lionel Hampton, Theolonius Monk, The Jazz Messengers, Horace Silver, Sonny Rollins and many others. The point being that he was one of *America's* greatest Jazz musicians, but was never part of any Austin jazz scene, assuming there even was such a thing back when Mueller Airport was considered inconveniently remote, which gives you an idea how small Austin was in the 40s and 50s.

♦ After I won an Edgar Allan Poe Award in 1991, **Texas Monthly** approached me about writing a feature on Texas' fictional private eyes, but nothing came of it and I hadn't heard from them since until I got an email about the mag's 35th anniversary issue, out this month, featuring "35 people who will shape the future of Texas," with a note from Senior Editor Cathy Casey, "We thought this would be of interest to you." Say what? According to them, the future of Texas music will be shaped by a rapper and a Christian singer whose names I won't bother with as they'll mean as much to you as they did to me. Ms Casey, I can't tell you how depressing I find this.

♦ Sad news that **Glynda Cox** of the legendary Chicago House died peacefully in her sleep in the early morning of January 20th. I don't have space in this issue to adequately pay homage to her but will do so in the March issue. If anyone wants to share their thoughts on or memories of Glynda, I will gladly include them.

NotSXSW 2008

Kinda have to apologize for this issue being a bit thin editorially. Normally, I figure on February being a slow month, which is OK because I need to stockpile material for the flagship March issue, but this time I not only got more advertising support than I anticipated but I flat miscounted it (I entered a full page, 1.0, as a tenth, 0.1, duh). I don't like to go over 50/50, but what are you going to do? Bear with me and I'll make it up to you next month. While I think of it, a reminder that you can still participate in the **Best Of The First 100 FAR Charts** poll, deadline February 14th. Email me and I'll send you the list of candidates.

For those of you planning to come to Austin in March, this is what **3rd Coast Music Presents** has to offer at Opal Divine's Penn Field. Hope to see your smiling faces there. Also, I'm lining up Friday evening for Patsy's Cowgirl Cafe, featuring David Serby, Jaimi Shuey and Demolition String Band, but don't have the running order sorted yet. That'll be in the '**Unofficial & Incomplete Guide To NotSXSW**,' drop me a line and I'll add you to the advance info group.

THURSDAY MARCH 13th

11am Sally Spring
noon Chip Taylor
1pm Jo Carol Pierce
2pm Jitterbug Vipers
3pm Jenny Reynolds
4pm Freddie Steady 5 w/Jenny Wolfe
5pm Michael Weston King
6pm Miss Leslie & Her Juke Jointers
7pm James Hand
8pm Mary Cutrufello & The Havoline Supremes
9pm Sarah Borges & The Broken Singles

FRIDAY March 14th

11am Rod Picott
11.35 Mary Battiata
12.10 Ronny Elliott
12.45 Troy Campbell
1.20pm Michael Weston King
2pm Gurf Morlix & Sam Baker
3pm Dave Insley & The Careless Smokers
4pm The Rizdales
5pm The Swindles
6pm Larry Lange & His Lonely Knights
7pm Rick Broussard's Two Hoots & A Holler
8pm Sally Spring
9pm Bill Kirchen & friends

SATURDAY March 15th

11am Ed Pettersen
11.30 Jim Patton & Sherry Brokus
noon Chip Dolan
12.30 Will T Massey
1pm Band Of Heathens
2pm Erin Harpe
3pm Jim Stringer & The AM Band w/Ruby Jane
4pm David Serby
5pm Jaimi Shuey
6pm Demolition String Band
7pm Dave Insley & The Careless Smokers
8pm Jesse Dayton & Brennen Leigh
9pm Sarah Borges & The Broken Singles

LEVON HELM • DIRT FARMER

(Vanguard)

His history works both for and against Helm. On the one hand, the drummer, singer and songwriter is rightfully revered as the core of one of the greatest groups of our time—to be honest, as The Band's album credits were rather terse, it wasn't until I saw **The Last Waltz** that I realized quite how crucial Helm was. On the other, the best you could say for his solo albums, even **American Son**, was that they were even more disappointing than Robbie Robertson's because one expected more. Only recently recovering his voice after many rounds of radiation treatment for throat cancer, his vocals are, understandably, even raspier than ever, but this very much suits his collection of traditional Arkansas folk songs, supplemented by the Carter Family's *Single Girl, Married Girl*, Steve Earle's *The Mountain*, Bryon Isaac's *Calvary*, Paul Kennerley's *Got Me A Woman* and *A Train Robbery*, JB Lenoir's *Feelin' Good* and Buddy & Julie Miller's *Wide River To Cross*. Produced by Helm's daughter Amy and Larry Campbell, who also perform on it, this is, I know, a great album by a great American musician. I also know I will never play it again because, cerebral or visceral, I just don't find it exciting. **JC**

COW ISLAND

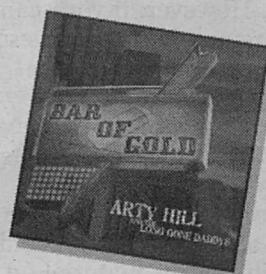
COUNTRY, HONKY TONK, ROCKABILLY, WESTERN, SWING & ALL STOPS ALONG THE WAY

Latest Releases



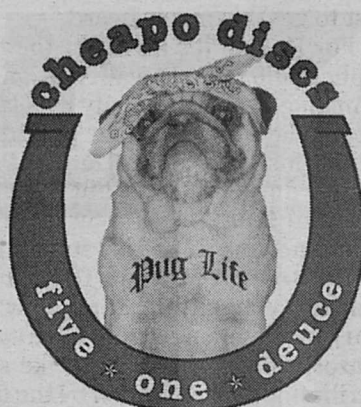
PREACHER JACK *Pictures From Life's Other Side*
Previously unreleased recordings by "The Boston Boogie Woogie Piano Man"

ALL COW ISLAND
RELEASES ARE AVAILABLE
at: CD Baby, iTunes,
eMusic & many popular
downloading services



ARTY HILL AND THE
LONG GONE DADDYS
Bar of Gold
Hardcore Honky Tonk
from Baltimore, MD

Cow Island Music | P.O. Box 51979 | Boston, MA 02205
www.cowislandmusic.com



New from Little Pink Gladly Would We Anchor



"BEST OF 2007" (Songwriters)
- 3rd Coast Music

"Virginia's Mary Battiata
sings like an angel, resembling,
variously, Linda Thompson,
Margo Timmins or Roseanne
Cash ..." - Harp

Texas and Oklahoma Tour Dates!

(Opening for Michael Fracasso!)

Tuesday, Feb. 12 – Cactus Café, Austin
Thursday, Feb. 14 – The Stardust Room, Huntsville
Friday, Feb. 15 – Anderson Fair, Houston
Saturday, Feb. 16 – Bend Studio, Dallas
Tuesday, Feb. 19 – The Blue Door, Oklahoma City

NIGHT WORLD

www.littlepinktheband.com

CASBEERS

A TRADITION...

1719 Blanco, San Antonio

210/732-3511

FEBRUARY 2008

Every WEDNESDAY

Jam with Claude Morgan

& The Happy Campers

Fri 1st • Luke Olson

Sat 2nd • Wayne 'The Train' Hancock

Tue 5th • Mardi Gras with Earfood Orchestra

Thu 7th • Freddy Steady 5

Fri 8th • V-Day 10 Benefit

w/Ashlee Rose, Kelli King & Patricia Vonne

Sat 9th • The Krayolas

Tue 12th • Rusty Martin

Thu 14th • Valentine's Day with Sisters Morales

Fri 15th • The Swindles + The Blazers

Sat 16th • The Blazers

Tue 19th • Open Mic w/Glenn & Kim

Thur 21st • Spyder Zero Orchestra

Fri 22nd • Ginger Leigh

Sat 23rd • Ruven V

Sun 24th • Gospel Brunch

Miss Neesie & The Earfood Gospel Orchestra

Tue 26th • Ruben V

Thurs 28th • TBA

Fri 29th • Audrey Auld Mezera & Andrew Hardin

www.casbeers.com

3rd COAST MUSIC

237 W Mandalay Dr, San Antonio, TX 78212

210/820-3748 • john@3rdcoastmusic.com

publisher/editor • John Conquest

SUBSCRIPTIONS (12 issues)

US/Canada • \$18 (1st class)/\$6 (email, PDFs)

Elsewhere • \$30 (air mail)/\$6 (email, PDFs)

SPONSOR

FARM

Friends of
American
Roots Music

REVIEWS CODE

***** Killer

***** What's not to like?

***** Can do better

*** Why did they bother?

** Piss on this noise

? I don't get it

% Fraction of what you pay for

AGAIN WITH THE TOUGH LOVE

Following my November review of Chicago honky tonkers The Blue Line Riders' eponymous debut, I had an exchange of emails with bandmember Rob Sullivan which prompted my December editorial on Tough Love and got this response from Sullivan too late to incorporate in the January issue.

Dear John, thanks for your kind words in your December issue regarding our recent exchange of ideas. As both a music fan and an opinionated guy, I certainly can appreciate your desire to offer heartfelt advice to the bands you review, though as I previously expressed in private I doubt much of the aforementioned advice is truly taken to heart. What initially prompted me to write to you having read your recent review of the Blue Line Riders CD was not so much what you were writing as much as how and where. I read my fair share of music criticism and it never fails to irk me when the reviewer spends the majority of their review relating their personal experience and thoughts and the minority actually writing about the music. I felt (and feel) that I'd much rather read an unflattering (or flattering for that matter) review which focuses on what is and isn't working, with plenty of evidence based on observations about the recording which I can then take away to inform my own listening experience. What I took issue with in your review of our album is that there's scant evidence that you actually listened to the recording, aside from a listing of the songs which you feel are passable. I didn't get a feel for what you disliked about the songs you disliked aside from our choice of vocalist and I didn't get a feel for what you liked about the songs you liked aside from our choice of vocalist. As you may recall, I suggested that you run the advice in a separate column in your publication while focusing the reviews more on reviewing the music itself. Thus you could only imagine my joy when I read the introduction to your latest review column and realized that you had indeed taken my suggestions to heart. You got it exactly right—dispense advice in a separate forum and then write the music reviews about the music. Thanks for listening.

Sincerely Yours, Rob Sullivan, Blue Line Riders

I have to say that Rob is missing, or eliding, my remarks about the dual nature of 'advice.' Taking exception with the group's "choice of vocalists" seems to me to be a perfectly valid musical point. A corollary to my original, and, I would have thought, fairly noncontentious, thesis, that when a group is lucky enough to have someone who can actually sing, he or she should do the singing, is that when you have a choice, the better of the two should do most of it, particularly if one of them is the marvellous Renée Giron. Parenthetically, I considered, and still consider, folding the exceptional, Giron-fronted J-200 just as they were gaining some traction to form a honky tonk band that, after an admittedly promising debut, soon faded into ordinary, was the worst blunder I've observed in 3CM's history, a view hardly modified by the fact that Jacque Judy is no longer with The Hoyle Brothers.

However, Rob has given me an idea—compile all the more egregious musicians' mistakes and 3CM's home grown remedies, into a handy cut out and keep article in the March issue. If you have any musical bêtes noir you'd like to air—and I've already got some good 'uns from *Third Coast Music Network's* Dave Ludwig—send them in and let's see if we can't make our corner of the world a better place.

JC

HUELYN DUVAL WITH WILDFIRE WILLIE & THE RAMBLERS GET CARRIED AWAY

(Goofin' [Finland] *****)

Under the mass media radar perhaps, but American rockabilly would appear to have all the trappings of a thriving genre; well attended, star-studded festivals, a network of clubs supporting a multitude of bands, a labyrinth of websites—they may be vintage down to their knickers, but rockabilly took to the Internet like ducks to water. However, if you scan the comprehensive reviews in *Blue Suede News*, anything remotely rockabillyesque, new or reissued, is almost invariably self-released or on a European label. Last year (3CM #126/215), I reviewed *Great Big Beat* by Jeff Potter, my 2007 Instrumentalist of the Year, on El Toro, of Barcelona, Spain. Last month, I received Huelyn Duvall's latest from Goofin', of Helsinki, Finland. Two American artists separated by a generation, two European labels separated by a continent.

For Potter, Europe is primarily about receptive labels. He started out with self-releases, but when he began shopping, the immediate response was from Britain, where Fury and Nervous included his material on compilations and Raucous put out his first CD, *Rhythm Riot* (2004). Next time round, he went to Diaz, who had put out his wife, Betsy Dawn-Williams' *Rocket Girl* (El Toro, 2004) which Potter played on and coproduced. "In general, the folks on the other side of the pond never really ditched this raw rockin' music. I believe it's the European labels that do the most to get this music heard."

For Duvall, it's all about the fanbase and distribution. From Huckabay, near Stephenville, TX, Duvall was one of many promising Golden Age rockabilly mismanaged into obscurity by a label, in his case Gene Autry's Challenge Records, that just didn't get it, and he wound up back in Texas playing locally. Though released without his knowledge, Dutch LPs of his Challenge material led to invitations to festivals during the 80s, but despite enthusiastic welcomes, he didn't get into high gear until 2000, when a Swedish band's sound inspired him to start performing again. Knowing he needed something to sell, he self-released his Challenge material as *The Best Of Huelyn Duvall From The Original Master Tapes 1957-58* (Brazos Valley, 2001), some new recordings as *She's My Baby* (Brazos Valley, 2001) and, later on, *Huelyn Duvall & The Troublesome Three: The Reunion* (Brazos Valley, 2004), but, like so many self-releasers, ran into the problem of distribution, compounded by the fact that virtually all the demand for both his CDs and live appearances was from Europe. Making *Ramblin' & Boppin'* (2003) for Germany's Rhythm Bomb and this album for Goofin', probably best known to 3CM readers for its Marti Brom releases, killed two birds with one stone.

Duvall waxes lyrical on European audiences, "I was disappointed when I tried to get back. Over here, it's hard for guys like me who didn't have big hits and even in the 50s, you had to play what was popular, Perkins and Elvis and so on, but in Europe it's totally different, they know your music and don't want you to play anything else. They appreciate the music. There's not enough money in it to make it worthwhile if it wasn't for the crowd, wherever you go, all different ages, who want to hear me do my own music."

Though his 1957-58 recordings, some cut at Owen Bradley's Nashville studio, with Grady Martin, Floyd Cramer, Buddy Harmon and The Jordanares, others in Hollywood backed by The Champs, are esteemed by connoisseurs (Robert Plant once cited his work, especially *Three Months To Kill*, as an influence on Led Zeppelin), Duvall chafed at being separated from his Troublesome Three, with whom the 17-year old had established a reputation for wild, raucous shows in the Dallas/Fort Worth area. So when he was invited to Britain's 2000 Hemsby Festival, he agreed but only if he could choose his backing band. Since then, he's toured, played all the major rockabilly festivals and now cut two albums with Sweden's Wildfire Willie & The Ramblers.

Though his live show emphasizes originals, there are only three here, plus the title track by Jan Svensson (aka Wildfire Willie), the balance of the 13 tracks made up by Paul Kennerley's *Hillbilly Rock, Feel Like Rockin'*, an unreleased (at the time) 1956 Sun side by Kenny Parchman, Brook Benton's *Hurtin' Inside*, Eddie Cochran's *Cradle Baby*, Carl Belew's *Everytime I'm Kissing You*, British skiffle group The Vipers' *No Other Baby*, late 50s Mercury rockabilly Ben Hewitt's *You Got Me Shook*, an outstanding version of Don Robertson's *Anything That's Part Of You* and Carl Butler's *If Teardrops Were Pennies*. At 68, Duvall isn't pretending to be a 17-year old wildman, but excels at a very well-balanced mix of primitive rockabilly, country, rock & roll and ballads with outstanding backing. If Carl Perkins was still alive, he'd be doing really well to make an album as fine as this.

JC



**WE'VE
MOVED!**

now at
2213 S 1st,
Austin, TX 78704

512/442-4446

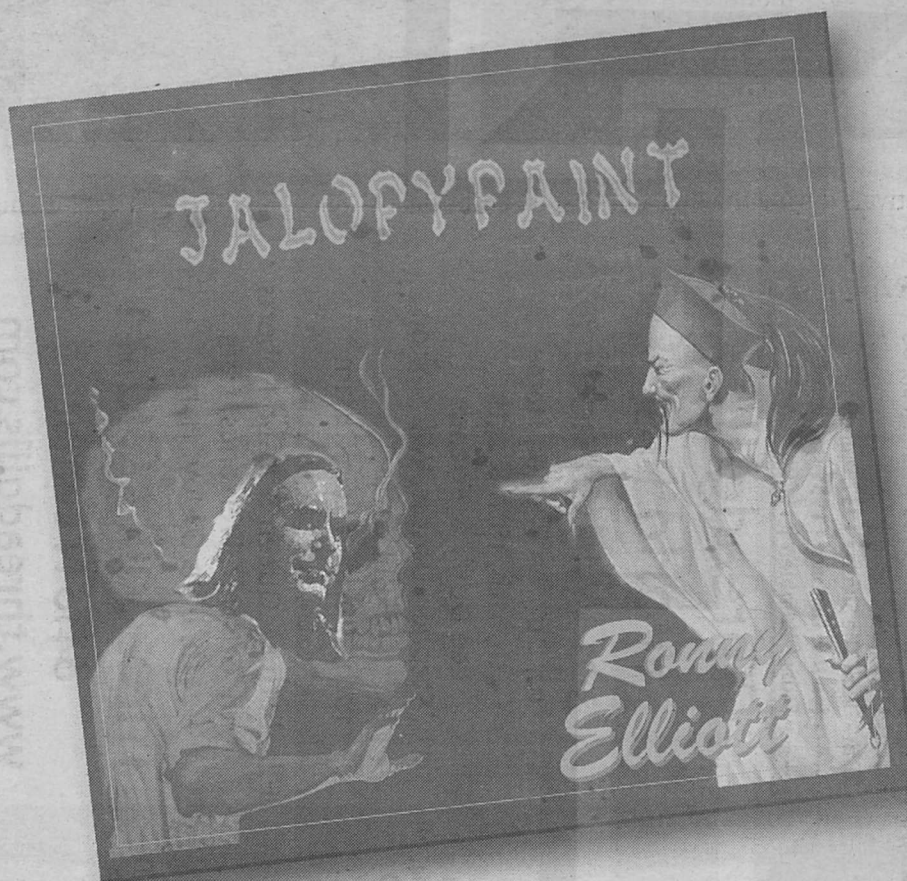
**HONKY TONK MUSIC?
WE'VE GOT IT!**

REAL COUNTRY, TEXAS SWING, COWBOY
SHUFFLES ON HARD TO FIND INDIES

www.Honkytonkin.com

secure online ordering, fast worldwide shipping
dealer inquiries 903-664-3741

Catalogue: 2334 CR 2265, Telephone TX 75488
info@honkytonkin.com



**45 years of service, no gold
watch.**

The Tampa Flash returns with his
first collection of new songs
in 3 years.



Burnside Distribution
Corporation

www.ronnyelliott.com



DAVE INSLEY WEST TEXAS WINE



DAVE INSLEY

WEST TEXAS WINE

In stores March 11th, 2008

appearing at:

Hole in the Wall

Austin, Texas

Wed, Feb 13th - 10:30 pm

www.daveinsley.com



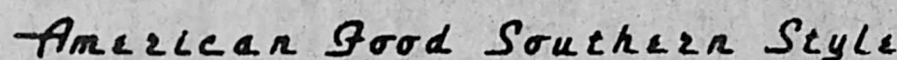
Since 1987
Celebrating 20 Years

Buy-Sell-Trade

2928 Guadalupe
Austin, Tx. 78705
(512) 322-0660

LPs-CDs-45s-78s-Posters-Mags
Blues-Jazz-Rock-R&B-Texas-Zydeco-Country

www.antonerecordshop.com



1st -- Don Everly • 1937 Brownie, KY
----- Joe Sample • 1939 Houston, TX
----- Blaze Foley † 1989

2nd -- CB Stubblefield • 1927 Navasota, TX
----- Glenn Barber • 1935 Hollis, OK
----- Rusty Kershaw • 1940 Tiel Ridge, LA
----- Jenks Carman † 1968

3rd -- Johnny Guitar Watson • 1935 Houston, TX
----- Ritchie Valens † 1959
----- Buddy Holly † 1959
----- The Big Bopper † 1959

4th -- Paul Burlison • 1929 Brownsville, TN
----- Louis Jordan † 1975

5th -- Bob Dunn • 1908 Braggs, OK
----- Grace (Broussard) • 1939 Prairieville, LA
----- Link Davis Sr † 1972

6th -- Jesse Belvin † 1960
----- Geno Delafosse • 1971 Eunice, LA

7th -- Dock Boggs • 1898 West Norton, VA
----- Wilma Lee Cooper • 1921 Valley Head, WV
----- Warren Smith
----- • 1933 Humphreys County, MS
----- Earl King • 1934 New Orleans, LA
----- King Curtis • 1934 Fort Worth, TX
----- Gene Elders • 1951 Chicago, IL
----- Dock Boggs † 1971
----- Roxy Gordon † 2000
----- Dale Evans † 2001

8th -- Skeet Dixon • 1929 Marshall, TX
----- Ray Sharpe • 1938 Fort Worth, TX
----- Tom Russell • 1950 Los Angeles, CA

9th -- Ernest Tubb • 1914 Crisp, TX
----- Jivin' Gene • 1940 Port Arthur, TX
----- Joe Ely • 1946 Amarillo, TX
----- Bill Haley † 1981

10th -- Aldus Roger • 1916 Carencro, LA
----- Rockin' Dopsie • 1932 Lafayette, LA
----- Michael Fracasso • 1952 Steubenville, OH
----- Mike Ireland • 1961 Kansas City, MO
----- Janet Bean • 1964 Bartow, FL
----- Ruthie Foster • 1964 Mineola, TX

11th -- Gene Vincent • 1935 Norfolk, VA
----- Slim Richey • 1938 Atlanta, TX

12th -- Tex Beneke • 1914 Fort Worth, TX

13th -- Tennessee Ernie Ford • 1919 Bristol, TN
----- Boudleaux Bryant • 1920 Shellman, GA
----- Fred Zimmerle • 1931 San Antonio, TX
----- Terri Hendrix • 1968 San Antonio, TX
----- Waylon Jennings † 2002

14th -- Valerio Longoria • 1924 Kenedy, TX
----- Magic Sam • 1937 Grenada, MS

www.threadgills.com